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ABSTRACT

The Studio in a School was an experimental program in which artists train selected classroom teachers with no formal art background to link art activities with other content area subjects. This professional development/mentoring program for classroom teachers then enabled the teachers to provide turnkey training to other colleagues in their school. The program took place in six elementary schools that participated in school-based management/shared decision-making. The program consisted of on-site, hands-on workshops for participants, plus planning sessions between individual teachers and artists, supervised classroom presentations, exhibitions of student art work, and turnkey training workshops. Evaluators concluded that the workshops were well planned and modeled effective art teaching techniques. They reported that teachers were comfortable with the materials, techniques, and classroom environment. The children were interested and active in class discussion. Supplies and equipment were found to be generally adequate. Teachers felt that the program had a positive impact on students' art awareness, abilities, self confidence, and ability to make critical distinctions. They agreed that art education was an important part of the curriculum and should not be abandoned in times of budgetary restrictions. They felt that with the proper training, art could be taught successfully by teachers without an art background. Evaluators recommended that the program be expanded, be implemented earlier in the school year, and a refinement in school selection procedures be requested to ensure full support for the program at the school level. Five appendices include results of interviews with classroom teachers and principles. (DK)

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OREA Report

THE STUDIO IN A SCHOOL ASSOCIATION PROFESSIONAL DEVELOPMENT/MENTORING PROGRAM 1991-92

SO 023 283

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EXECUTIVE SUMMARY

The Studio In A School (SIAS) Professional Development/ Mentoring Program for Classroom Teachers is an experimental, short-term program in which SIAS artists trained selected classroom teachers without a formal art background to link arts activities with other content area subjects. These teachers then provide turnkey training to other colleagues in their school. Piloted in spring 1992 by SIAS and the N.Y.C. Public Schools' Office of Arts and Cultural Education, the program took place in six Brooklyn and Queens elementary schools which are participants in school-based management/shared decision-making(SBM/SDM.) Schools were selected by the Office of the Chancellor SBM/SDM and the N.Y.C. Public Schools' Office of Arts and Cultural Education. The program included on-site hands-on workshops with all participating teachers plus planning sessions with individual teachers conducted by an SIAS artist, supervised classroom presentations, an exhibition of students' art works, and turnkey training workshops.

Visits to two program sites by evaluators revealed that the program was effectively implemented. The training workshops conducted by artists were well planned and executed, and modeled effective art teaching techniques, although there were some difficulties in arranging release time for the teachers to attend the workshops. Teachers appeared to be comfortable and secure in handling of arts materials and techniques, and in most cases had little difficulty in handling a less structured classroom environment. The children themselves were very interested in these activities, and some of the more reticent students participated actively in class discussions. The turnkey sessions were also well planned and executed. The exhibitions of students' artwork were impressive and involved parents and other students in the program.

Only a few of the districts do not provide support for arts education, according to the principals. Supplies and equipment at the schools were generally adequate. Participating staff felt that the program had a significant positive impact on students' art awareness and abilities, their self-confidence and self-esteem, and their ability to make critical distinctions. They also agreed that art education is a very important part of the curriculum, which should not be abandoned in times of budgetary restrictions, and, with the proper training, can be successfully taught by teachers without an arts background.

Evaluators recommended that program administrators:

- expand the program to serve a greater number of classroom teachers throughout the N.Y.C. public school system;
- implement the program earlier in the school year so that

scheduling release time for teachers will present fewer problems; and

- request refinement of school selection procedures to insure full program support at the school level.

ACKNOWLEDGEMENTS

This report was prepared by the Office of Research, Evaluation and Assessment's Student Progress Evaluation Unit (OREA/S.P.E.U) under the direction of Henry Solomon. Yvonne Spoerri-Simons, Art Evaluation Coordinator and served as Project supervisor. Judith Nagy-Darvas wrote the report. Andrew Clark and Judith Nagy-Darvas conducted field interviews, program observations, and site-visits. Joan Katz provided editorial assistance. Carol Meyer served as senior editor.

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TABLE OF CONTENTS

		PAGE
EXECUTIVE SUMMARY		i
ACKNOWLEDGEMENTS		iii
I.	INTRODUCTION	1
	Program Purpose	1
	Program Background	1
	Program Objectives	3
	Evaluation Methodology	4
	Scope of This Report	4
II.	SITE VISITS	5
	School A	5
	School B	10
	Summary of Site Visit Findings	16
III.	SURVEY FINDINGS	18
IV.	CONCLUSIONS AND RECOMMENDATIONS	24
	Conclusions	24
	Recommendations	25
V.	APPENDICES	
A	Results of Interviews with Classroom Teachers in schools A and B	26
B	Results of Interview with Principals in schools A and B	30
C	Results of Interviews with Principals in the Other Four Schools Participating in SIAS	33
D	Ratings of Ways in Which Arts Education Affects Student Performance	36
E	Staff Ratings of Importance of Arts Education	38

I. INTRODUCTION

PROGRAM PURPOSE

The Studio in a School (SIAS) Professional Development/ Mentoring Program for Classroom Teachers is an experimental short-term program of the SIAS Association, a not-for-profit visual arts organization that brings professional artists and arts experiences to students and teachers in 120 New York City public schools, community centers, and transitional housing facilities. In the Professional Development/Mentoring program, artists train selected classroom teachers without a formal art background to link art activities with other subjects such as social studies, science, or language arts. These teachers are in turn expected to provide turnkey training to other colleagues in their school, and to act as resources in their school for other teachers interested in making art part of their students' learning experience. The program is particularly effective for schools which do not have regular art teachers on staff.

PROGRAM BACKGROUND

New York City school students come from diverse cultural backgrounds and speak nearly 100 languages. Research indicates that the arts can play a powerful role in fostering intercultural and interracial understanding and nurturing self-esteem and ethnic pride, as well as enriching students' learning experiences and developing their cognitive, affective, higher-thinking, and social skills.

Because there is not sufficient funding to provide all New York City public school students with arts training by profess-

ional artists-in-residence, the Studio In A School (SIAS) Association designed the Professional Development/Mentoring program. This innovative program helps classroom teachers become more comfortable in linking visual arts activities such as painting, drawing, printmaking, and sculpting with such content area subjects as social studies, science, and language arts. These hands-on, "studio in a schools" activities are designed to develop students' creative thinking skills, their proficiency in creating art, their appreciation of the multiple cultures that shape our society, their ability to cooperate with others, their self-confidence and self-esteem, and their ability to develop and maintain their own point of view.

Piloted in spring 1992 by SIAS and the N.Y.C. Public Schools' Office of Arts and Cultural Education, the Studio in a School Professional Development/Mentoring program took place in six Brooklyn and Queens elementary schools which were participants in school-based management/shared decision-making (SBM/SDM).* These schools, which were selected by the Office of the Chancellor SBM/SDM and the N.Y.C. Public Schools' Office of Arts and Cultural Education, included C.E.S. 42 in Community

*SBM/SDM is a school management approach which is based on the belief that students, parents, school staff members, and communities have unique needs, and that these needs can best be identified and served by them. SBM/SDM transfers the responsibility for developing and implementing educational plans from the centralized to the local level, and empowers representatives from the entire school community, including parents, to participate in making decisions about the school's educational program.

School District (C.S.D.) 9, P.S. 3 in C.S.D. 13, P.S. 114 and P.S. 215 in C.S.D. 27, and P.S. 76 and 92 in C.S.D. 30.

SIAS trained the artists to work with the classroom teachers, provided art materials for the program, and monitored the on-site program. Each on-site program took place in eight major steps:

Step 1: The artist provided a half-day hands-on workshop for four teachers, introducing art materials, processes, and lessons including demonstrations, art-making, and discussion of art works.

Step 2: Each teacher met for one two-hour individual planning session with the artist to design six specific lessons based on the above training for his/her class, and to evolve curriculum connections relating art activities to such areas as social studies, science, or language arts.

Step 3: With the artist present and participating as backup, the classroom teacher presented the first lesson to the class.

Step 4: The artist and the teacher had a feedback meeting to discuss the classroom experience and to modify the lesson in preparation for the next step.

Step 5: The classroom teacher presented an art lesson alone.

Step 6: Steps three, four and five were repeated two more times, with the teacher developing a total of six complete art lessons for the class--three with the artist present, and three with the artist absent.

Step 7: The artist and teacher met to plan and mount an exhibition of the students' art works.

Step 8: Participating teachers held a "turnkey" workshop for other teachers in the school, in which they described their experiences and the SIAS process and discussed students' art work in the exhibition.

PROGRAM OBJECTIVES

The objectives for the 1991-92 SIAS professional Development/Mentoring program were that:

- SIAS artists will provide special visual arts training and work cooperatively with classroom teachers;
- classroom teachers will become comfortable and secure in linking art activities to their curriculum;
- classroom teachers will serve as "turnkey" teachers and introduce their colleagues to the SIAS art experience; and
- participating teachers will continue to function as a art resource in their school.

EVALUATION METHODOLOGY

The Office of Research, Evaluation, and Assessment (OREA) conducted an evaluation of the program to determine whether these objectives were met. In all six participating schools, evaluators administered a questionnaire to the school principal and to participating teachers and artists. In two schools evaluators made site visits and:

- conducted an interview with the school principal;
- conducted interviews with all participating teachers and arts staff;
- observed the initial hands-on workshop for teachers conducted by the artist;
- observed lessons taught by each classroom teacher with the assistance of the artist;
- observed "turnkey" workshops for other teachers in the school; and
- visited an exhibit of students' art work;

SCOPE OF THIS REPORT

Chapter II of this report provides an in-depth description of the two schools where site visits were made. Chapter III describes findings from teacher, artist, and principal interviews, and Chapter IV offers OREA's conclusions about and recommendations for the program.

II. SITE VISITS

OREA evaluators visited two schools which were part of the 1991-92 SIAS Professional Development/Mentoring program. The material following describes the findings of the evaluation team.

SCHOOL A

School Profile

Built in 1950, school A was described by one staff member as "the prototype of the inner-city poor school." In 1991-92 it housed 678 students, creating a slight over-utilization. The student population was 98 percent African-American and two percent Hispanic. Since 96 percent of the students are economically disadvantaged, the school is a Chapter I school; in addition, it is a School-wide Projects* school participating in school-based planning/shared decision-making.

The neighborhood has a number of poverty related social problems, such as single motherhood, drug addiction, and drug-related crime, and many of the students come from homes with multiple disadvantages. Because families in this area tend to move frequently, the school's student mobility rate is high --31 percent in 1991/92. According to a participating teacher, many students are "frustrated, angry... and in great need of programs such as SIAS, which raise students' self-esteem and expose them

*A Schoolwide Projects school is a Chapter 1-eligible school which is involved in school-based planning/shared decision making and is permitted to mingle its Chapter 1 funds with funds for other sources.

to things other than their immediate environment."

School's Interior Environment

The school corridors were lined with showcases displaying students' art work, primarily depicting art based on African American history. The basement hallway leading to the cube-like art room was also lined with students' art work, such as giant paper buildings, posters, and papier-mache masks.

The lavishly decorated art room was filled with children's art work and art materials, creating a workshop atmosphere. On the walls were many large pictures of Brooklyn around 1900, children's paintings of contemporary Brooklyn, and a variety of student art work.

The SIAS Visual Artist

The SIAS artist working in this school received her B.F.A. from Hunter College and has a M.F.A. in painting and printmaking. She taught art for six years in the public schools; for four of those years she was an artist in residence in the Learning Through an Expanded Arts Program (LEAP). 1991-92 was her second year with SIAS.

The artist spoke highly of the participating teachers, noting their enthusiasm for the program, and commended the school's arts coordinator for his continuous support and involvement. She suggested that the school's administration could have been more flexible in releasing teachers for the SIAS workshops, but also noted that the program took place in April, when the school is involved in city-wide testing procedures and

teacher availability is limited.

The Visual Art Workshop for Classroom teachers

The workshop observed by evaluators dealt with three major media: styrofoam printing on paper and textiles, clay sculpture, and papier-mache mask making. The artist's method of teaching was to demonstrate the technique first, and then have teachers process each step. At one point, she showed teachers three albums of African textile patterns and encouraged them to use them in their regular classes. Teachers enjoyed working in clay, despite it being messy, finding it the most challenging of all materials and requiring them to be most creative.

The artist encouraged teachers to let students experience art in innovative ways, by modeling a teaching style in which the teacher expressed appreciation of the creativity of individual student's work. Small, appreciative comments such as "that is a very interesting shape of a head," "you mixed a very nice color there," or "I really like the way you chose the colors for that portrait" were the pillars of this teaching style.

The SIAS artist was open and responsive, making the teachers comfortable by letting them ask simple questions. Her discussion of small, but important, realistic details was also much welcomed by the teachers, who needed to know how long certain materials would last, or where to purchase them inexpensively.

Classroom Observation

An OREA evaluator visited one fourth grade SIAS classrooms in school A. In this class the teacher was discussing finished

watercolor portraits that students had made of each other. The artist and classroom teacher interacted throughout the lesson, although the evaluator observed that they played somewhat different roles during the lesson: the artist constantly encouraged students to paint freely and not to be feel constraint by certain materials, and continuously emphasized positive details in the students' work as a basis for encouragement, while the teacher's behavior was more discipline-oriented, and included warnings to students not to made mistakes.

The students became very involved in a discussion after everyone had finished painting. The artist and the teacher asked questions about how and why students used certain colors, and made complimentary remarks about different aspects of the work. The students were very opinionated and eager to criticize each other and their classroom teacher's mistakes as well (after having warned the students to clean their brushes constantly during paint-mixing, the teacher had forgotten to clean her own paint brush). The teacher and her students were given an opportunity to articulate their thoughts on the use of materials, as well as thoughts about themselves.

In an interview after the classroom observation, the teacher mentioned that it is a challenge to control a classroom situation which has less structure and more spontaneity than regular classes. When asked if she had discovered anything about her students during participation in the program which would have gone unnoticed during the regular curriculum, she answered that

"students who were quiet before have developed as leaders; their art skills are coming out--this is their chance to shine."

The Art Cluster Teacher

Since both the SIAS staff and classroom teachers frequently referred to the school's art cluster teacher as "the engine of all art activities in the school," the OREA evaluation team interviewed him as well. He was strongly supportive of the SIAS mentoring program, believing that the program helped to overcome teachers' lack of confidence by assuring them that they do not have to be artists to create art with students. He further commented that:

> The kids are artists themselves. Through the SIAS program teachers can receive all the classroom management art-related skills they need to nurture their students' art skills. I especially like the hands-on aspect of the program, because it gives teachers a vital experience. Teachers are burdened with self-awareness when it comes to creative expression, while kids are not. The SIAS mentoring program helps them overcome this initial burden.

The art cluster teacher's support for the program was exemplified by the fact that he took all three classes of students on very short notice so that three SIAS teachers could participate in the half-day hands-on workshop.

Student Exhibition

The OREA visit took place as the exhibition was being mounted in the hallway next to the school's main entrance. Paintings dealing with slavery decorated the wall, and corresponding papier-mache figures evoking the time-period of slavery were arranged on a long desk underneath them. Each work was labeled with the student's name and class; as the students passed

by, they proudly pointed out pieces they had worked on. The exhibition was the program's culminating event, highlighting its commitment to providing students with high-quality visual experiences. The exhibition also provided an aesthetic experience for non-participating students in the school, and an opportunity for parents to visit the school and learn about their children's participation in the SIAS program.

Turnkey Training

Due to a citywide protest related to the Rodney King verdict in Los Angeles, teachers were unable to attend the scheduled "turnkey" workshop. Since the workshop had been scheduled in the last week before school closing, it was not rescheduled in Spring 1991 and was, therefore, not observed by the evaluation team.

SCHOOL B

School Profile

Built in 1966, school B housed 863 students from Pre-K through grade six in 1991-92, and was slightly underutilized. The student population was 41 percent African-American, 41 percent Hispanic, 14 percent Caucasian, and four percent Asian. About nine percent of the students were limited English proficiency (LEP) students, mostly Spanish speaking. Since 73 percent of the children in the school qualify for free lunch, the school receives Chapter 1* funding.

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*Chapter 1 is a federal funding source for compensatory education programs designed to address students needs in basic reading, writing, mathematics, and English-language skills. A school is eligible for Chapter 1 funds if its percentage of low-income students is equal to or greater than the citywide average,

School's Interior Environment

At the time of OREA's visit, the halls and corridors of the school were amply decorated with children's art, and with banners identifying the school as a magnet school*.

The SIAS Visual Artist

OREA's interview with the SIAS-trained artist revealed that she has an arts background in painting, photography, and film. She began her involvement in art education eight years ago with the Learning Through Art/Guggenheim Museum Children's program (L.T.A.)**, and has been teaching in the SIAS program for three years. In addition, she has participated in arts organizations and school-partnership programs such as Henry Street Settlement, the Learning Through an Expanded Arts Program (LEAP), and the Arts Partners program.***

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based on a formula which calculates students' eligibility for free lunch and Aid to Families with Dependent Children (A.F.D.C.). Students are eligible for Chapter 1 basic skills programs when they score below grade-level standards on standardized tests.

*A magnet school is organized around a particular theme which is designed to attract students from all over the city.

** Learning Through Art (L.T.A.) is a nonprofit education foundation which has been in association with the Solomon R. Guggenheim Museum since 1970. L.T.A. sponsors art-oriented workshops designed to improve students' language arts skills.

***The Henry Street Settlement is a leading social service agency that, through an Arts-in-Education program, provides a variety of residencies in the visual, performing, literary, and media arts at elementary, junior, and senior high schools.

LEAP is a nonprofit educational service organization which brings experts (artists, poets, scientists, etc.) into the classroom to train teachers and work with students. In addition,

Grades one and two were selected to participate in the SIAS Professional Development/Mentoring program in this school because the schools' arts teacher only had enough time to work with higher grades. The artist described the first and second grade teachers participating in the SIAS program as very enthusiastic. She noted that they brought in their own art supplies, and asked the children to do the same. She explained that the art projects were targeted to the students' skills and interests in the hope that this would stimulate them to carry on the projects beyond the school walls, and mentioned that she was especially interested in seeing how the teachers would organize the concepts of the project and make intercurricular links.

The Visual Art Workshop for Classroom Teachers

Evaluators observed a workshop conducted by the artist for the four participating teachers. The workshop took place in an air-conditioned classroom in which many student drawings and teacher-store materials plastered the walls and hung from the ceiling, and included such activities as:

- sketching a figure both from a photograph and from imagination, using the analogy of the alphabet for the shapes of different parts of the body;
- mixing paints and Cray-pas for their "wax-resist" effect

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under contract with the Board of Education, LEAP conducts teacher and parent workshops and graduate courses, and produces educational materials for museums and school.

Arts Partners, which was initiated in 1984 to help school districts address needs and design programs for targeted student populations, brings the expertise of selected nonprofit arts agencies to provide services to New York City's public elementary and junior high schools.

when applied with water-based paints;

- creating a Chiaroscuro effect by limiting the palette to black and white; and
- recognizing patterns, such as footprints in snow.

During the workshop, the artist modeled a teaching style designed to combat the inability of students to accept mistakes when creating their artwork. The artist cheerfully pointed out her own errors and omissions as she went along, pointedly demonstrating that artists are constantly learning and experimenting.

She also suggested that teachers ask questions designed to encourage students to think for themselves, to reflect on process, to express themselves verbally, and to use higher-order thinking skills. "Very interesting facial tones here--how did you do that?" she might say. Or, "I've sketched the hand but I have to show it has fingers, don't I? How many fingers do we have? We can count them together. So I create four spaces inside the hand--four spaces make five fingers, that's very interesting, isn't it?" The participating first and second grade teachers were highly motivated, performing the demanding sequence of exercises with great concentration and confidence.

Classroom Observation

During the third stage of program implementation, classroom teachers presented art lessons to their own classes, with the SIAS artist present and participating as a back-up source.

First grade class. A first grade class observed by evaluators was drawing portraits of cartoon and nursery rhyme characters, using used pencils and Cray-pas to draw the portraits

on long sheets of paper. The classroom teacher adopted a relaxed "we're-in-this-together" conversational style which seemed to disarm the children. She repeatedly asked the students for advice as she was drawing her own portrait, and cheerfully called attention to her own erasures, emphasizing often that there were different ways of doing something, even if she happened to choose a particular way.

As she looked over the students' shoulders, she responded to specific problems but seldom intervened, except to discuss concepts, effects, or techniques with her students. When she caught one student asking another student to draw the eyes of her portrait, the teacher tapped the student's paper and said, "I didn't ask Mary to draw my eyes for me. You can do it. Just imagine someone's eyes."

At the end of the lesson, the teacher, the artist, and the children held a group discussion to evaluate the techniques and particular details of the portraits they had made.

Second grade class. The attitude and behavior of the children in the second grade class observed by evaluators was also quite impressive. They were excited, but remained focused on their work, which was mixing tempera paints and then decorating paper tubes with colored patterns. These tubes, two for each student, were used to frame their illustrated synopses of fables, thus giving the final product the appearance of a scroll.

The classroom teacher responded to the varied needs of different students while guiding the class as a whole through

many concepts and discoveries. From time to time, the artist assisted individual students or unobtrusively eased logistics, such as distributing supplies; otherwise, there was little need for intervention. The classroom teacher taught the class skillfully, despite the fact that she had never worked with paints before and had initially been rather nervous about the whole project.

Student Exhibition

The exhibition of these first and second grade students' work was hung in a spacious, well-lit second grade classroom. The walls were decorated with portraits of cartoon and nursery rhyme characters, cityscape collages, transportation vehicles created from found objects, and the scroll-like decorated tubes framing students' illustrated synopses of fables. The mounting of the display was professional and impressive.

Turnkey Training

Evaluators also observed two 45-minute turnkey training sessions. The artist assisted at both sessions.

In the first session, two first grade teachers described their SIAS experiences to two non-participating first grade teachers. The SIAS teachers passed around student's work and taped portraits to the blackboard for comment and discussion.

In the second session, two second grade teachers described their SIAS experiences to four second grade teachers. Both SIAS classroom teachers referred to the links between their art lessons and the regular curriculum. One teacher pointed out that

mounting a drawing on a mat invited a discussion on how to locate the center of an object, while the scroll project, involving summaries of the beginning and an end of a favorite fable, required students to analyze stories. The other teacher noted that studying "Homes around the World" was not only multi-cultural, but led to a discussion of different geometric shapes.

Final Comments

Students' enthusiasm for the program was demonstrated by the fact that they brought in a multitude of objects from home for printing patterns for the SIAS class. Teachers found this particularly striking because no matter how often they had asked students to bring objects from home in the past, the students had failed to do so.

Teachers agreed that the artist not only gave them new ideas and boosted their confidence, but had also propelled them into using media--e.g., watercolors--that they had never dared to use before. They were looking forward to the artist's visit in the fall, and suggested that:

- the class be scheduled for a room that has a good window view when the lesson involves drawing cityscapes, and that
- the students be taken to a sculpture park when studying the assembly of a wood sculpture.

SUMMARY OF SITE VISIT FINDINGS

The two site visits made by OREA evaluators indicated that the SIAS Professional Development/Mentoring program launched near the end of the spring 1992 term had been launched successfully and was working well. Both of the artists who were interviewed

and observed by evaluators were well qualified both in art and education, and presented training workshops that were well planned and presented. They effectively modeled teaching styles designed to encourage children's creativity and self-confidence, and interacted well with the classroom teachers who had volunteered to integrate art techniques into mainstream subjects. The only difficulty appeared to be the problem of finding time for teachers to attend the training sessions.

The teachers were enthusiastic about the training, and successfully implemented the techniques they had learned in their classroom. They worked well with the artist who was also present in the classroom, although in one instance, the teacher appeared to be overly concerned with discipline in this relatively unstructured setting.

The students seemed to be absorbed by the activities in which they were participating, and clearly benefitted by them. They displayed new levels of creativity and self-confidence, and some students who had hitherto been quiet and reticent in the classroom were emerging as leaders. The exhibits of their work were impressive examples of their emerging productivity and creativity.

And finally, the turnkey training sessions observed by OREA seemed to be well-organized and effective. The teachers trained by the SIAS artist clearly understood the intent of the program, and were successful in communicating effective methods of integrating art with content area subjects to their colleagues.

III. SURVEY FINDINGS

In addition to conducting interviews and observing classes at two schools, evaluators mailed a questionnaire to principals and classroom teachers in the four other schools. The findings from these interviews and surveys are summarized in five tables provided as appendices to this report. The first three appendices summarize teachers' and principals' comments on various aspects of the SIAS program as a whole. Appendix D provides their rating of the ways in which art education affects student performance in various areas, and Appendix E gives their ratings of various questions related to the importance of art education. The material below discusses the data presented in these tables.

District Support for Arts Education

The principals of all six schools were asked about the degree to which the district supports art education in general. As indicated in Appendices B and C, two of the principals indicated that the district did not provide any support, while the other four noted varying degrees of support, such as providing or supporting workshops, providing funding for various kinds of art activities, and providing supplies and technical assistance.

School's Support for Arts Programming

Teachers and principals in the two schools visited by OREA noted support for arts programming by the school in the form of release time, staff development, provision for turnkey training, and, in one instance, recruitment of parents to help in arts

projects. Other art programs in the school cited by the classroom teachers in these schools included cultural enrichment by the arts cluster teacher and the DeWitt Wallace program.* Both teachers also noted that transportation for arts-related activities was available as needed.

The principals of the two sample schools listed a variety of activities, including visiting artists, trips, art and music classes, student performances, and literary magazines. The principals of the other four schools cited support of other arts activities as the LEAP program, a grant from the N.Y.C. Fund for Public Education to work with the Arts Partners program, the ArtsConnection program**, and a music outreach residency.

Availability of Space and Materials

Principals in all six schools responded to questions regarding the availability of space and materials. All six said that the auditorium was used for arts programs, and three mentioned special rooms such as an arts classroom or computer room. Available materials included such items as computers, slide projectors and cameras, musical instruments, and the like. All six felt that these materials were adequate, although they also indicated that they would like more of them.

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*The DeWitt Wallace-Reader's Digest Fund School Partners Project provides grants to develop cultural partnerships between schools and cultural institutions.

**Founded 1978 in response to the New York City school's fiscal crisis and cuts in arts education budgets, ArtsConnection sponsors curriculum-based programs in performing, literary, visual, and media arts in schools and communities in all five boroughs by bringing outside arts organizations into schools.

Decision to Participate in Program

In terms of participating in the SIAS Professional Development/Mentoring program, one principal indicated that she had asked to participate in the program, while the second principal said that the SBM committee in the school had agreed to participate. The first principal then approached several Promoting Success fourth grade teachers, while the other principal approached first and second grade teachers who he thought would be interested in participating.

Training Provided

As indicated earlier, training was provided primarily by the SIAS artist, although teachers in school A noted the help provided by the arts cluster teacher, and teachers in school B mentioned other training in the arts provided by the district and by the central administration. The latter group of teachers found the SIAS artist very accessible and helpful, and particularly mentioned assistance with classroom management as well as artistic techniques, while teachers in school A cited the "hands-on" aspects of the training, and the samples that were provided.

Fusion of Arts Activities with Regular Curriculum

Teachers provided a number of examples of ways in which they integrated arts activities with the regular curriculum, and indicated ways in which they planned to do so in the future. At school A, for example, which is 98 percent African American, teachers had the children make papier mache figures of black

historical figures, and planned to have students make self-portraits when they reached the subject of autobiography. Teachers at school B, whose student body included a substantial percentage of Hispanic and Asian students, integrated a "homes around the world" art theme with a multicultural fair that the school was doing. Students were also asked to verbalize the moral of their favorite fable and transform this moral into a drawing. For the future, teachers planned to have students enrich their book reports and writing assignments with pictures.

Program Impact on Student Needs and Performance

Both principals and teachers in the two sample schools felt that many specific student needs, such as improved self-esteem, greater creativity, and cultural enrichment, were addressed by SIAS. Teachers at both schools noted improvement in several areas, as indicated both in Appendix A and Appendix D.

Appendix D indicates the ratings which teachers and arts resource persons in five of the six schools* gave to the ways in which arts education affects student performance. Overall, the highest rating in terms of academic and artistic areas was given to "developing students' aesthetic appreciation," with developing their "higher thinking" skills a close second. "Analyzing and interpreting" and "developing [their] 'artistic expertise'" were also given very high ratings. "Improving students' overall academic performance" was given an overall rating of 7.6, while "improving students' reading" was given the lowest (but still a

*One school did not return this questionnaire.

positive) rating (6.5)--not a surprising finding, given that the program was not focused on this particular area.

In terms of personal and social growth, staff members at the five schools gave ratings of nine or higher to several areas, including "their ability to cooperate with others" (9.7), "developing self-confidence and self-esteem" and "developing a personal point of view" (both 9.5), and "developing self-confidence" and "developing higher standards for themselves" (both 9.0). The ability to initiate activity" came next (8.7), followed by "increasing their ability to express themselves verbally" (8.1) and "developing leadership skills" (7.9). Thus, it would appear that the program clearly met several of the needs specified by both principals and teachers.

These ratings were reinforced by comments that teachers in the two sample schools made about changes in the students that were not observed during the regular curriculum (see Appendix C). The teachers noted new and different kinds of creativity in their students, and also noted that many students who were "not good in other classes were very good in arts." Students who were quiet before had become leaders, and there was much more cooperation and collaboration between "fractious children." The teachers planned to build on these new behaviors by trying more cooperative exercises, incorporating art experiences in other areas of the curriculum, and noting students' artistic abilities on their report cards. "I will try new approaches next year because SIAS made me see things I have not seen before," one teacher

commented.

Ratings of the Importance of Arts Education

Finally, principals and teachers in all six schools were asked to indicate the degree to which they agreed with six statements about the importance of art education.* As indicated in Appendix E, all of the respondents agreed strongly that "art education is a means of developing social/interpersonal and intellectual skills," and almost as strongly that "arts experience should be part of every child's regular curriculum." Most also felt that arts education should be part of students' extracurricular program, although there were a variety of opinions as to whether there should be separate courses or experiences in schools for the artistically talented. Few people agreed with the notion that "in times of budgetary constrictions, allocation of funds should focus on the 'three R's'," and even fewer felt that "only art specialists should teach art."

*Again, one of the schools did not respond to this questionnaire.

IV. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The Studio in a School Professional Development and Mentoring program was successfully implemented in six pilot schools during the 1991-92 school year. The artists participating in the program were well qualified to teach classroom teachers how to integrate art concepts and techniques into the subject area curriculum, and effectively demonstrated techniques which served both to reassure classroom teachers about their abilities to teach art, and to provide effective models for use in the classroom.

The teachers themselves developed lessons which seemed well-suited to the populations they were working with, and skillfully worked in cooperation with the artist to engage the children in unique and absorbing art activities. In most instances, they demonstrated both confidence and competence in this newly acquired skill, and successfully passed these new techniques and attitudes along to their colleagues.

The children themselves clearly benefitted in many areas from participating in the program, including improved abilities in the making of art, greater self-confidence and self-esteem, an enhanced ability to cooperate with others, improved critical thinking skills, and heightened aesthetic sensibilities and awareness of the "outside world." Perhaps one of the most surprising and yet not unexpected outcomes was the emerging leadership of children who formerly had been somewhat reticent in

class.

According to the principals, the amount of support for arts education provided by their district varies, with some providing virtually no support for this area, and others providing substantial support. The individual schools also provided varying degrees of support--although the fact that they were participating in this program indicated a willingness to provide support when possible. The usual problem of arranging release time for teachers to receive training was present, however. And nearly all of the respondents to OREA's survey indicated that they believed that art education is an important part of the curriculum, can be successfully taught by teachers without an arts background, and should not be abandoned in times of budgetary restrictions.

RECOMMENDATIONS

OREA recommends that the SIAS Professional Development/ Mentoring Program continue to provide classroom teachers with arts training, and makes the following specific suggestions for program improvement:

- expand the program to serve a greater number of classroom teachers throughout the N.Y.C. public school system;
- implement the program earlier in the school year so that scheduling release time for teachers will present fewer problems;
- request refinement of selection procedures of schools to insure full program support at the school level.

Appendix A
Results of Interviews with Classroom Teachers
in schools A and B

Appendix A

Classroom Teacher Interview
at school A and school B

School	School support for art program	Other art programs in the school	Transportation provided by school for arts-elated activities	Assessment procedure for arts program in the school	Availability of training in the arts for teachers
A	•Staff development •Release time for teachers to work on art projects •Provision for turn-key training	Cultural enrichment by art cluster teacher	Available when needed	•Exhibition	•Provided by SIAS artist •and by art cluster teacher
B	•Release time for teachers to work on art projects	DeWitt Wallace program	Available when needed	•Student art work is exhibited on bulletin board	•Provided by: -SIAS, -district -and central administration

Continued...p 2, Classroom Teacher Interview in school A and school B

School	How teachers were selected for SIAS	Most valuable aspect of training	Teacher's integration of SIAS activities with regular curriculum	Teachers' plans to integrate SIAS into future curriculum
A	Principal approached the four teachers, then they volunteered	•Hands-on experience •Discussing classroom management, ie. time-limitation •Samples were given out	•"Under black history we made papier-maches of black historical figures." •"Under slavery-theme we integrated SIAS." •"Under the theme of slavery and racial consciousness we studied variations of skin tones."	•"Within science, we will draw flowers." •"In geography and science I will use papier-mache." •"When I teach autobiography, students will have to make self-portraits." •"My head is different now, I can use arts in any subjects."
B	Principal approached teachers, then they volunteered	•The artist was very accessible and helpful •Discussing classroom management techniques as well as artistic techniques.	•"Homes around the world" theme fit with multicultural fair that the school was doing. •Drawing the conclusion of students' favorite fables.	•"Book reports and writing assignments will be enriched with pictures." •"When we do shapes in math, I'll do wooden sculpture pieces." •"I'll integrate arts into whole language reading approach."

Continued...p 3, Classroom Teacher Interview in school A and school B

School	Specific student needs addressed by SIAS	Teacher's discovery about students during SIAS that was not observed during regular curriculum	Teachers' plan to use the information learned about their students
A	Improvement in students': ·motor skills ·self-expression ·motivation ·self-esteem ·creativity ·patience ·perseverance ·attention span. A lot of one-on-one work, and immediate feedback.	·Perseverance ·Creativity ·New leaders have developed (were quiet before), ·Different kind of creativity ·Many students, not good in other classes, were very good in arts ·Students' attention span is longer with arts ·Students learned to cooperate and had less fights.	·Incorporate into next year's curriculum ·Put students' good artistic abilities on their report cards ·Incorporate art experiences to other areas of curriculum, i.e., using newly developed student leaders from art classes in other classes as well.
B	·Experience of sharing, of developing language skills, of gaining pride in work (especially for behaviorally difficult students ·Free expression ·Developing eye-hand coordination	·Creativity that some students were not able to express in regular classes ·Collaboration between fractious children ·"I found some of the students are excellent artists" ·Some kids were perfectionists, more than in their regular schoolwork.	·"I will try new approaches next year, because SIAS made me see things I have not seen before." ·"I would like to do more cooperative exercises so children can appreciate each other's art work and take pride in the tangible accomplishment of their own work."

Appendix B
Results of Interview with Principals
in schools A and B

Appendix B

Principal Interview
at school A and school B

School	School support for arts programming	District support for arts	Programs and activities in the school	Available arts instructional materials in school	Are these arts materials adequate?	Specialized spaces available in school
A	•Staff development in arts instruction •Release time for teachers to work on art projects •Recruitment of parents to aid in art projects	None	•trips, K-6 •visiting artist, 4-5 •latchkey programs, 3-6 •art classes, K-6 •music classes, K-3 •literary magazines, K-2 students' performances 3-6	•computers •slide projectors •still cameras •video cameras •film projectors •tape recorders •microphones •text books/ musical scores •standard art supplies	Yes, although they would need more slide projectors, still cameras, film projectors, text books /musical scores, musical instruments and arts supplies.	•auditorium •classroom •computer room
B	•Staff development in arts instruction •Provision for SIAS turn-key training •Release time for teachers to work on art projects (On request)	Occasional workshops	•trips, •studio visits •visiting artists •arts classes •music classes •literary magazines •student performances	•computers •still cameras •video cameras •film projectors •tape recorders •microphones •standard art supplies	Yes, although they would need more slide projectors, film projectors, tape recorders, microphones, and text books/musical scores.	auditorium

Continued...p 2, Interviews with Principals of school A and school B

School	How school was selected for SIAS	How teachers were selected	Specific student needs adressed by SIAS	Assessment procedure for arts programs in school	Availability of training in the arts for teachers
A	Principal requested	Principal selected Promoting Success 4th grade teachers	•improvment of self-esteem, specially those of low functioning kids •cultural enrichment	•Portfolio assessment •Exhibition •Teacher anecdotal records •Teacher checklists	•Provided by SIAS artist only, no other sources
B	SBM Committee decided	Based on teachers' interest	•exploration of creativity •broader experiences	•Exhibition	•Provided by SIAS artist only, no other sources

Appendix C
Results of Interviews with Principals in the Other Four Schools Participating in SIAS

Appendix C

Principal Interview
in Other Four Participating Schools

School	District support for arts	Other art programs in the school	Integration between art programs and SIAS in the school	Available arts instructional materials in school	Are these arts materials adequate?	Specialized spaces available
C	•Supplies, instruments ordered •Technical Assistance	•Music Outreach Residency •Funding from NYC Fund For Public Education to work with Arts Partner Programs	•shared materials •shared space •shared curriculum •same classroom teachers •overlapping student population •shared staff development •shared culminating activities	•computers •video cameras •tape recorders •microphones •musical instruments •standard art supplies	Yes, although they would need more slide projectors, still cameras, video cameras, film projectors, microphones, text books /musical scores, musical instruments and arts supplies.	•auditorium •arts classroom •music classroom
D	Curriculum Development Funds: •admission fees •participating in the Arts and Cultural Education Network Menu •coverage for meetings/conferences •supplies •publications	•LEAP	•shared materials •shared space •shared staff development •same classroom teachers •overlapping student population •shared culminating activities	•computers •film projectors •tape recorders •microphones •standard art supplies	Yes, although they would need more slide projectors, video cameras, still cameras, text books/ musical scores, and musical instruments.	•auditorium

Continued...p 2, Interviews with Principals in Other Four Schools

School	District support for arts	Other art programs in the school	Integration between art programs and SIAS in the school	Available arts instructional materials in school	Are these arts materials adequate?	Specialized spaces available
E	None	•Arts Connection •Fund for Public Education Grant	•shared space •same classroom teachers •shared culminating activities	•computers •slide projectors •still cameras •video cameras •tape recorders •microphones •musical instruments •standard art supplies	Yes, although they would need more film projectors, text books /musical scores, and arts supplies.	•auditorium
F	Funds: •residencies •matching funds SIAS •participating in the Arts and Cultural Education Network Menu	•LEAP	•shared materials •shared curriculum •shared staff development •shared culminating activities	•computers •still cameras •video cameras •film projectors •tape recorders •microphones •standard art supplies	Yes, although they would need more computers, slide projectors, video cameras, film projectors, microphones, text books/ musical scores and musical instruments.	•auditorium •computer room available for arts

40

Appendix D
Ratings of Ways in Which Art Education Affects
Student Performance

Appendix D

Studio In A School
Ratings of ways in which arts education affects student performance*

ACADEMIC AND ARTISTIC AREAS	PS A (N=2)	PS B (N=5)	PS C (N=4)	PS D (N=3)	PS E (N=4)	Overall Rating
a. Developing students' artistic expertise	7.5	9.2	9.0	10.0	7.8	8.5
b. Improving students' reading	7.0	6.4	7.3	5.6	6.5	6.5
c. Improving students' overall academic performance	8.5	8.2	7.5	7.3	6.0	7.6
d. Developing students 'higher thinking' skills	8.5	9.4	9.0	9.0	8.3	9.0
e. Analyzing and interpreting	9.0	9.0	9.0	8.3	8.0	8.7
f. Developing students' aesthetic appreciation	10.0	9.4	9.0	9.0	8.8	9.2
g. Other:	—	—	—	—	—	—
PERSONAL AND SOCIAL GROWTH						
a. Developing self-discipline	7.5	8.8	9.3	8.5	7.5	9.0
b. Developing self-confidence and self-esteem	9.0	9.8	10.0	9.3	8.8	9.5
c. Increasing their ability to cooperate with others	9.5	10.0	9.8	9.6	8.8	9.7
d. Increasing their ability to express themselves verbally	7.0	8.4	8.8	8.0	8.5	8.1
e. Developing leadership skills	9.0	8.2	8.8	6.0	7.5	7.9
f. Developing a personal point of view	10.0	9.8	9.5	9.3	8.5	9.5
g. Developing higher standards for themselves	9.5	9.4	9.3	8.6	7.3	9.0
h. Ability to initiate activity	9.5	9.4	8.8	7.6	7.0	8.7
i. Other: Socialization	—	—	—	—	10.0	10.0

* Rating by classroom teachers and arts resource persons: 1=low, 5=medium high, 10=high

- In terms of academic and artistic areas, respondents gave the highest rating to 'developing students' aesthetic appreciation' as a way in which arts education affects student performance.

- Respondents gave an even higher rating to arts education's impact on developing student's self-confidence and self-esteem

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Appendix E
Staff Ratings of Importance of Arts Education

Appendix E

Studio in A School

Staff ratings of importance of arts education*

Staff Title	Arts education is a means of developing social/ interpersonal and intellectual skills					Arts experiences should be part of every child's regular curriculum					Arts should be an extra-curricular part of a student's program					There should be separate courses or experiences in schools for the artistically talented					In times of budgetary constrictions allocation of funds should focus on the "three R's"					Only art specialists should teach art				
School	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Principal	5	5	4	4	5	5	5	5	4	4	5	4	5	5	3	5	4	2	4	4	1	2	2	3	3	2	2	2	1	3
Classroom Teacher a.	4	5	5	4	4	5	5	4	5	3	4	4	4	3	4	5	5	2	4	2	2	1	4	2	3	2	2	1	1	3
b.	5	5	5	4	4	4	4	5	4	5	4	1	5	4	3	4	4	2	3	3	2	1	2	2	1	2	1	2	2	1
c.	5	5	-	-	5	5	4	-	-	5	5	3	-	-	5	5	1	-	-	2	2	2	-	-	5	1	3	-	-	1
d.	5	5	-	-	5	5	4	-	-	4	5	4	-	-	4	5	1	-	-	4	2	1	-	-	5	1	1	-	-	2
Rating by School	4.8	5	4.7	4	4.8	4.8	4.4	4.7	4.3	4.2	4.6	3.2	4.7	4	3.8	4.8	3	2	3.7	2.8	1.8	1.4	2.7	2.3	2.8	1.8	1.8	1.7	1.3	2
Overall Rating	4.7					4.6					4.0					3.3					2.1					1.7				

* Ratings: 1= least important/strongly disagree; 3= moderately important/neither agree or disagree; 5= strongly important/strongly agree

- Overall, respondents gave the highest rating to the notion that "arts education is a means of developing social/interpersonal and intellectual skills", and the lowest rating to the notion that "only art specialists should teach art."

- The widest range of opinions was received in response to the statement that "there should be seperate courses or experiences in schools for the artistically talented."

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